

The Flyleaf

Friends of Fondren Library Vol. 39, No. 4

Summer 1989





RICE UNIVERSITY FONDREN LIBRARY

Founded under the charter of the university dated May 18, 1891, the library was established in 1913. Its present facility was dedicated November 4, 1949, and rededicated in 1969 after a substantial addition, both made possible by gifts of Ella F. Fondren, her children, and the Fondren Foundation and Trust as a tribute to Walter William Fondren. The library recorded its half-millionth volume in 1965; its one millionth volume was celebrated April 22, 1979.

THE FRIENDS OF FONDREN LIBRARY

The Friends of Fondren Library was founded in 1950 as an association of library supporters interested in increasing and making better known the resources of Fondren Library at Rice University. The Friends, through members' contributions and sponsorship of a memorial and honor gift program, secure gifts and bequests and provide funds for the purchase of rare books, manuscripts, and other materials that could not otherwise be acquired by the library.

THE FLYLEAF

Founded October 1950 and published quarterly by the Friends of Fondren Library, Rice University, P.O. Box 1892, Houston, Texas 77251, as a record of Fondren Library's and Friends' activities, and of the generosity of the library's supporters.

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A LETTER TO THE FRIENDS

Dear Friends,

The Annual Meeting of the Friends of Fondren Library was held on Wednesday, May 10, 1989, at 7:30 p.m., in the Farnsworth Pavilion of the Ley Student Center.

After calling the meeting to order, President Edgar Lovett reported that the March special event raised approximately \$33,000 for the Endowment Fund, an increase of 33 percent over last year's event. It was emphasized by David Elder that this figure does not include membership contributions, which are 21 percent higher than last year. The Friends has returned 27.55 percent of the membership contributions to the university through its support of the Contemporary Literature Shelf, the Audio Visual Grant, book purchases in honor of guest speakers, and partial funding for the renovation of the library's administrative corridor.

Mr. Lovett announced the 1989-90 board of directors and then thanked the retiring officers, Mary Lou Margrave (Mrs. John L. Margrave) and Tommie Lu Maulsby, and the retiring directors, John B. Baird, Walter S. Baker, Jr., and Elisabeth Laigle (Mrs. George A. Laigle).

David Elder, programs vice-president, noted the donation of four books to the library in honor of Linda Pringle, the evening's guest speaker. He then introduced Mrs. Pringle, librarian at Holy Spirit Episcopal School. In her talk on children's literature, Mrs. Pringle described ways to stimulate children's interest and skills in reading and reviewed a variety of lovely, humorous, and relevant children's books.

The meeting was adjourned and was followed by a reception.

Sincerely yours,
Tommie Lu Maulsby
Secretary

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Managing Editor, Betty Charles; Editor,
Cory Masiak; Editorial Committee,
Samuel Carrington, Margaret Clegg,
Ferne Hyman, Nancy Rupp; Computer
Consultant, Tim Freeland

Cover: "The Expulsion from Paradise,"
*J.B. de Medina's illustration for Book XII
of Milton's Paradise Lost, 1688.*

Photos by Betty Charles

The Sackton Collection

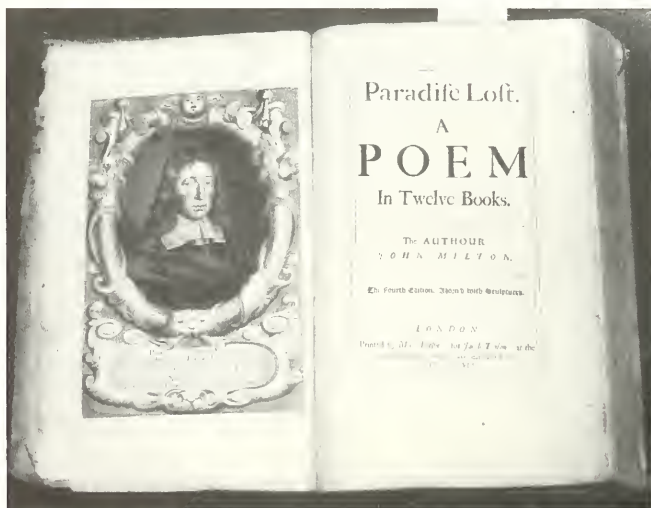
Seventeenth- and eighteenth-century English books
are donated to the Woodson Research Center.

by Anthony P. Narkin

In the summer of 1988, sixty-one years after his freshman registration in the Rice Institute, Professor Alexander Sackton (class of 1931) contacted University Librarian Samuel Carrington to offer a valuable gift in memory of Harry Lee Bowen, instructor in history, 1927–30. The gift was a collection of English books of the STC and *Wing* categories, English printing of the periods 1475–1640 and 1641–1700, respectively. Dr. Sackton, now Emeritus Professor of English at the University of Texas at Austin, had collected these choice volumes as a natural extension of his academic specialty. A few nineteenth-century scholarly works in the same field were included, and these have been cataloged for the open stacks. The Woodson Research Center, appropriately, houses the bulk of the collection, including seventeenth-century editions of Milton, Jonson, Camden, Hooker, Herbert, and Rowlands, along with eighteenth-century editions of Pope,

Drummond, Beaumont and Fletcher, and yet more Milton.

Milton, indeed, is the author of the single most impressive item in the bequest—a beautiful copy of the illustrated folio of 1688. It is not surprising that the famous printer-publisher Jacob Tonson, responsible for the production of so many great books of the later seventeenth and early eighteenth centuries, regarded the Milton folio as his claim to the reverence of posterity; he even had his portrait painted holding a copy. This book presents in a single volume for the first time all the major poetry of Milton. The volume is further noteworthy in being the first illustrated edition of Milton. Each of the twelve books of *Paradise Lost* is preceded by a full-page copper-plate engraving designed, and in some instances engraved, by J.B. de Medina. The influence of the illustrations upon subsequent Milton iconography and interpretation proved considerable. Furthermore, this is a spe-



Portrait and title of *Paradise Lost* in the large-paper copy of the 1688 illustrated folio edition of Milton's major poetry.

*The strife and glory of the sunne
 The rose the violet and the springes
 and all to her for sweetenesse runne
 the diamond is darkened in the ring
 when she wears the morninges gone
 As doe the glory of the sunne*

Wotton

The final stanza of the manuscript variant of Wotton's "To His Mistress, the Queen of Bohemia," copied in the early seventeenth century on a blank page in the 1616 folio of Ben Jonson's Works.

cial copy of a special edition, for it is one of a very small number printed on large paper, with the result that the amplified margins enhance the aesthetic impact of the stately typography and the intriguing engravings. If any printed book can aptly be described as "a monument," this one should be.

Shakespeare's younger and more academic colleague, Ben Jonson, is even more fully represented in folio, for all three editions of the seventeenth century are included — 1616, 1640, and 1692. Prior to this gift, Fondren Library held only some extracts of the 1640 edition and a defective copy of that of 1692. All of the Jonson folios are important, for each is augmented by the addition of previously unpublished material, but the first is naturally the rarest and most sought after. This 1616 volume — a fat folio in the old-fashioned small-forme size — is a pleasure to examine. So different from the spacious and dignified edition of 1692 or the 1688 Milton, this copy of the Jonson first folio is made even more interesting by a unique addition. On the verso of the separate title to *Volpone*, an early seventeenth-century reader transcribed, perhaps from memory, a version of the most famous of the few poems written by that busy Stuart statesman and philosopher, Sir Henry Wotton. "To His Mistress, the Queen of Bohemia" is a lyric compliment to Elizabeth, daughter of King James I. The poem was first published in 1624 set to music, and it occurs in a number of manuscript versions with various alterations, most of which could easily have been errors of recollection. Still, this early copy, in the quaint and cramped "secretary hand" of most Englishmen at the start of that century, is a gratifying relic of that poetic golden age. For illustration, here is a transcription of the first stanza of the manuscript variant followed by the same stanza of the "official" version.

you meaner beauties of the night
 that onely satesfye mens eyes
 more by by [sic] your numbers then your light
 like comon people of the skies
 what are you when the moone doth rise

* * *

You meaner beauties of the night,
 That poorly satisfy our eyes
 More by your number than your light,
 You common people of the skies —
 What are you when the sun shall rise?

Aside from unmodernized spelling and a total absence of punctuation, the manuscript version differs only modestly from the printed one. But greater differences follow. Wotton's authorized version consists of four five-line stanzas, whereas the manuscript contains two extra stanzas, making the poem a third again longer. Here is the manuscript's final stanza, one which has no counterpart in the published version.

the rose the violet and the springe
 and all to her for sweetenesse runne
 the diamond is darkened in the ring
 when she neares the morninges gone
 as doe the glory of the sunne

For many reasons — the early influence of Professors Axson and McKillop, the devotion of students and alumni, and the generosity of patrons and friends — the Woodson Research Center of Fondren Library houses a rich collection of the seventeenth- and eighteenth-century literature of England. Even so, Professor Sackton's gift constitutes an important expansion of this legacy. ≡

Anthony P. Narkin is bibliographer in the Woodson Research Center.

Pressing Ahead

by Cory Masiak

Being on the "jock end" of campus hasn't necessarily translated into muscle for Rice University Press. However, its location since last year behind campus police headquarters in the administrative annex has given the seven-year-old scholarly/regional book publisher more room and a well-earned ego boost. Rice University Press remains a fledgling among American university presses in quantity of output (three or four books a year), but the quality of those titles has been high and the ambitions of its tiny staff are even higher. Managing editor Susan Fernandez and half-time staff editor Susan Bielstein (the entire staff, with some student help) hope to see the number of books published grow to about twelve annually by 1994. That, at least, is the five-year plan. Its realization depends on several factors, only one of which truly counts: financial support from the university administration.

Rice University Press has had a number of small but bolstering successes in the past couple years. In 1987, the cloth edition of Chaucer's *Legend of Good Women*, translated and with an introduction by Ann McMillan, sold out a 600-copy print run in six months, catching its publisher slightly off guard. "We didn't expect such a demand for the cloth edition," notes Fernandez, a former editor of women's studies books at Indiana University Press. "We had underprinted, so in that sense it came as a surprise." (The typical scholarly book sells from 800 to 1,200 hardcover copies in its lifetime, which is usually five years or longer.) There followed a paperback edition that is now enjoying a respectable measure of course adoption. Cary Wintz's *Black Culture and the Harlem Renaissance* likewise sold out its entire hardcover print run of 1,500 copies within two months of publication in November 1988; a second printing was ordered and a paperback edition is in the works. *Black Culture* also garnered a token of recognition for its publisher: Rice University Press was nominated by

the Cleveland Foundation for the Anisfield-Wolf Award in race relations.

In 1987 Rice University Press was admitted to affiliate membership in the Association of American University Presses (AAUP), an organization whose purpose is to promote scholarly publishing. Because of its size, Rice University Press is not eligible for full membership, but even affiliate status provides the small publisher tangible benefits. In addition to the press being listed in the AAUP catalog, its titles enjoy wider exposure in academic circles. "We couldn't afford to send books to all the major academic meetings," says Fernandez, "but now we get our books to those meetings through an omnibus exhibit that the association sponsors."

After years of publishing a quarterly journal called *Rice University Studies*, the press in 1982 switched to book publishing under the guidance of faculty editor Fred von der Mehden. A professor of political science, von der Mehden views the press's brief history in books with moderate satisfaction: "Given what [Rice University Press] was before, I think we've come a fairly long way." Its first title, *A History of Rice University: The Institute Years, 1907-1963*, by Fredericka Meiners, is still published under the Rice University Studies label. Though hardly a runaway best-seller by commercial-press standards, the book remains a "bread-and-butter" item for Rice University Press, with sales of more than 2,250 copies to date.

As outlined in its five-year plan, Rice University Press intends to develop areas of concentration, a strategy employed by most presses, large and small. The advantages of concentration, or clustering, are manifold: a reputation is more readily established in a given field, resources can be consolidated, and marketing proves more cost-effective. In addition, says Fernandez, "We'll try to draw on the strengths of the university. We'd like to publish in areas where Rice has a national—even international—reputation.

That's how we got into photography — because of the Media Center." With three books of photography under its tightly cinched belt and another two in progress, this is a logical choice for concentration. But, explains the managing editor, "We're going to be very, very picky. We want to do books that are on the cutting edge, that are different. We're not just going to be another publisher of photography books." Sharing the top of the press's list of preferred subject areas with photography are literary criticism and theory, Southern history and culture, including



Fred von der Mehden, Susan Fernandez, and Susan Bielstein

that of Texas and Houston, and minority studies. Von der Mehden also hopes to develop closer ties to the medical center, which could prove fertile ground for manuscripts in medical ethics and public health, for example.

At present, the Rice University Press list consists of roughly fifty percent scholarly and fifty percent regional books, a ratio likely to be maintained. "There's a real argument to be made for university presses as regional publishers," says Fernandez. Regional books tend to have trade potential — in other words, they may make money — and thus help to offset the expected losses of purely academic texts. Von der Mehden explains the balancing act thus: "It is necessary for us to have a combination of books — some which are relatively narrow in their academic audience and which therefore are not going to provide us much in terms of financial recompense, and some which may have a wider range, perhaps regional books, so that we have enough money to support the others." Yet, as he is quick to point out, it is difficult to achieve this kind

of balance, or for that matter to foster areas of concentration, when one publishes so few books annually. Fernandez echoes that sentiment: "There is a school of thought in publishing, and I agree with it, that a university can't publish fewer than twelve books a year and be legitimate do a good job for its parent institution and its authors." She contends that the press's operating budget, approximately half of which comes from the university and half from sales income, would have to triple in size for Rice University Press to join the ranks of the serious content publishers. Yet even such growth would not make the press self-supporting.

In this respect, Rice University Press is no different from other scholarly publishers. Only rarely are university presses money-making operations; most fail to break even. Asserts von der Mehden, "You have to accept the fact that [publishing] is going to be a long-term drain on [the university's] resources." Nonetheless, proponents of the academic press argue that *raison d'être* lies in a realm other than that of mere profit and loss. According to them, its chief purpose is to make a serious contribution to scholarship. But in addition, maintains Fernandez, "I think one of the mandates of a university press really is to go where others fear to tread, not to stay with what's safe and what everybody else is doing. A university press, I think, can take risks that commercial presses either can't or won't take." In return, a reputable scholarly press provides certain unquantifiable benefits to the university of which it is a part. The school's name is more widely disseminated, and the attendant prestige can help to attract superior faculty and graduate students.

Von der Mehden concurs that an academic press has a special mission, but as the one responsible for the budget, he is careful to qualify his agreement by steering the discussion back to the ledger book. "I think a university press ought to be putting out books of academic importance which are not necessarily going to make a profit and some things which are at the frontier of new fields and which commercial presses might not be interested in. At the same time, a university press is a business, and it has to do some things which are going to provide it the financial wherewithal to go ahead."

Nagging bottom-line considerations are an ever-present hurdle to the press's plans for growth and expansion. With its current operating budget, Rice University Press can publish most two relatively inexpensive books" a year

notes von der Mehden. So in order to produce more books, the press is increasingly dependent on both corporate and academic subsidies, even at times for its less expensive titles. One such example is *Immaterialist Aesthetics*, by William Piper, a senior professor of English at Rice. On the low end of the scale in terms of production costs, the recently published text nonetheless required a subsidy for a few color plates essential to the author's argument. Only after a bit of scrounging was the necessary \$2,000 found. On the opposite end of the luxury scale is a book like *Seasons of Light*, a large-format work of color photographs by Peter Brown of the art department, which cost \$25,000 to publish. Brown personally raised most of that money from the Houston arts community.

In the ongoing search for funds, much of the staff's time is spent writing grant proposals and ferreting out new sources of revenue. To date, Rice University Press has received two modest grants from the Cultural Arts Council of Houston (CACH) for specific titles, and it has several more applications pending with that organization. The state of publishing in Houston being what it is, an argument could be made that some monies now channeled into the performing arts ought to be redirected into book publishing.

"The literary arts in Houston have been totally neglected," laments Fernandez, "and that has to change. We're in a position to help change it."

Of critical importance to any university press, but particularly a small one, is its backlist. Since publishing is a cash-intensive industry in which all publication costs are paid up front — and in which books earn back their costs only very slowly — a university press relies on the income generated by its backlist to weather immediate financial shortfalls. "A university press lives on its backlist," insists Fernandez. "That's the backbone of the press." With a mere sixteen titles to its name, Rice University Press still lacks a substantial cushion to fall back on in lean times.

A backlist with particular concentrations can also be marketed more economically. "Every time you can promote your backlist, you're saving marketing dollars," argues Fernandez. "It costs us more per book to market than if we had a cluster." Rice University Press depends on direct mail as one of its chief marketing tools, as do most university presses, because scholarly books are often highly specialized and the publishers know by and large who the audience will

be. In its advertising campaign for *The Legend of Good Women*, for instance, the press bought the mailing list of the *Women's Review of Books*. In addition, Rice University Press titles are advertised in the two seasonal catalogs of Texas A&M University Press, with whom it has a special contractual arrangement. Since 1985, A&M handles almost all of the press's order fulfillment and warehousing, plus some promotion, in return for 25 percent of net receipts. Though the fee sounds hefty, Fernandez finds the arrangement more than satisfactory, for it frees the staff to concentrate on its main task — publishing.

"We'd like to publish in areas
where Rice has a national —
even international — reputation."

Of course, a good book review is far and away the most effective and cheapest marketing tool available. While the local media have given Rice University Press books less notice than the publisher would like, the larger picture may be changing. After years of benign neglect, Fernandez believes the scholarly publishing community in general is finally getting the attention of the national media, both because university presses are more willing to take risks and because an increasing number of scholarly books have commercial appeal. Two of the most prestigious organs of review in this country, the *New York Times Book Review* and the *New York Review of Books*, she says, are beginning to devote more space to university press publications. The press's own *Black Culture* received favorable early reviews in *Kirkus Reviews* and *Library Journal*, which accounted in part for the healthy sales of the initial print run. "It brought home to me," says Fernandez, "as nothing had before, how important national reviews are."

In order to broaden its base of local support, next year the press intends to open up membership on the Press Advisory Board, which until now has been made up solely of Rice faculty, to

include people from other Houston universities and from the arts community. The expertise of these individuals should help to reinforce the development of certain subject concentrations. Also intent on drumming up support within the hedges, Rice University Press is actively pursuing manuscripts among Rice faculty and graduate students. Almost every university press labors under what Fernandez calls a "home press disadvantage," and young faculty in particular are encouraged to publish elsewhere. "It's made very clear to them by their departments that they'll have a better chance for tenure if they publish with another press," she explains. What the home press can offer, however, especially one as small as Rice University Press, is a great deal of personal attention, a rare commodity in an era of corporate publishing. "There are people who really want to be nurtured, who want the editor to work with them every stage of the way," maintains Fernandez. "If that's what they want, we can supply it." To senior faculty members, von der Mehden emphasizes the quality and speed of publication at Rice University Press, while reminding them that they, as established scholars, are now in a position to do something for Rice University. "That's the only way we'll be able to build up a reputation, and in

turn impress upon the administration the kind of quality work we do."

Both von der Mehden and Fernandez feel Rice University Press has reached a plateau, which could be easily transcended—say, to six books a year—with only incremental increases in its university subvention. Fernandez, at once animated by her ambitions for the press and frustrated by the lack of progress, makes a final argument for additional support: "I feel we're in a holding pattern. I get frustrated because I would like to get going—we have the talent, we have a skilled staff, we have experience. We've got a good supporting scholarly community here, and we have a crying need in Houston for a university press. We could be serving not just Rice but the other universities here—we've got a lot of people to draw on. There's no reason that the best works of scholarship ought to be leaving the city. We ought to be drawing things in from other cities; we ought to be raiding other universities. To some extent we try to do that, but we can't very effectively if we're not competitive—and we can't be competitive unless we're doing, I think, twelve to fifteen books a year. So we're just sort of holding our place. I don't know when or if the administration is going to decide that it wants a university press." ≡

The following questionnaire is being circulated with membership renewals. If you would like to respond *before* your membership is up for renewal, please fill out this form, detach, and mail to: Friends of Fondren Library, P.O. Box 1892, Houston, TX 77251-1892.

.....

Name _____

Address _____

Daytime Telephone Number _____

I am interested in working on one of the following committees:

- ___ Membership (helping in contacting nonrenewal members)
- ___ Editorial (researching and/or writing articles for *The Flyleaf*)
- ___ Reading Club
- ___ Special Event Subcommittees
 - ___ Invitations/Reservations
 - ___ Decorations
 - ___ Auction

I am interested in hearing a lecture on _____ .

An interesting speaker from the Rice faculty would be _____ .

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Books and Bytes

Merging Tradition and Technology

by Martin Halbert

The abundance of information available today is phenomenal; yet that information is of value only if we can access and manipulate it. Words, images, sounds, and numbers, like any raw resource, must be processed to be useful. Computers can aid the task of manipulating information: data once found only in printed form, for example, can now be searched better and faster with on-line databases. For many people, however, the primary obstacles to exploiting this network of information technology have been finding the right computer system and knowing how to use it. In order to assist users of the new technology, libraries and computer centers have begun to offer computer-oriented information and multimedia services. In 1988, two facilities were established on the Rice campus for this purpose. Each has a slightly different focus.

The Computing Reference Area (CRA), located in Mudd Lab as part of ICSA's Computing Reference Center and staffed by a full-time librarian, contains a growing collection of current literature on the rapidly changing world of modern computing. The CRA subscribes to some 190 computer-related magazines, and the library also includes a wide assortment of manuals and books. Whether the patron is a student learning how to use a word-processing package for the first time, or an experienced faculty member looking for technical information on a campus mainframe system, the CRA can provide documentation on the subject under investigation. Moreover, most of the material is free to circulate.

Popular recent additions to the CRA are several noncirculating CD ROMs (Compact Disc—

Read-Only Memory). A single CD ROM, measuring a mere five and a quarter inches in diameter, has the capacity of 550 megabytes, or the equivalent of the amount of data in the *Oxford English Dictionary*. Now available to CRA patrons in this format are abstracts of thousands



Martin Halbert (right foreground) and staff in the CRA.

of recent magazine articles on computing, comprehensive databases of software reviews, various reference tools, and a large collection of public-domain (i.e., free or low-cost) software. A beginning student of CD ROMs, for example, can look into the Apple CD ROM Explorer, which includes a graphic introduction to the solar system with animation and pictures from space shots. For the stout of heart there is the Electric Cadaver, described as "a dynamic image-oriented textbook for anatomy classes." To date,

Martin Halbert is computer resource librarian in the CRA.



David Kilgore displays a videotape from the CSI's extensive collection.

primary patrons of the CRA have been undergraduates in computer science and electrical engineering, but humanities and social science students also use the library.

The Center for Scholarship and Information (CSI), a multimedia facility located in the basement of Fondren Library, provides patrons the use of computer and audiovisual equipment. Staffed by two full-time employees, the center has twelve Apple Macintoshes (all connected to shared printers) and three IBM-compatible machines. (Funding for the latter was generously provided by the Friends of Fondren.) Software includes word processors (Microsoft Word and Macwrite for the Mac; Wordperfect for DOS), spreadsheets (Excel for the Mac; Lotus 1-2-3 for DOS), style checkers, and "courseware"—software written specifically to assist in course instruction.

Besides helping people get started with the basics, the CSI is commonly asked to assist with the removal of viruses from students' discs. Viruses are generally transmitted from program to program, reports CSI manager David Kilgore, whose background is in communications. He therefore encourages patrons to bring in only data discs. Says Kilgore, "If you don't have pro-

grams on your disc, chances are you can't infect us. Conversely, if a virus happened to be on one of our programs, it couldn't infect your disc. In the CSI, we try to practice safe computing." After individual users, the primary patrons of the facility thus far have been English classes for writing instruction; however, plans for the fall semester include use by the statistics department as well.

In addition to the microcomputer labs, the CSI possesses an audiovisual center with four individual viewing carrels, and one of the services it provides is to help departments with complex A/V setups. A videotape collection of more than 400 titles is available to faculty for class use and to students for viewing in the library. With money from the Friends of Fondren, the CSI was able to purchase educational series like *Bill Moyers' Walk Through the 20th Century*, *Bill Moyers' World of Ideas*, and *The Constitution: That Delicate Balance*, as well as how-to items like *The Successful Job Hunter*. Sharing space on the shelf with the instructive is less serious fare, such as the popular favorites *Gone With the Wind* and *To Kill a Mockingbird*.

In the past, libraries and computer centers have often been perceived as aloof and forbidding institutions. Today, as they become linked conceptually and functionally, that attitude is changing. Both kinds of facilities are becoming more service-oriented, and more attention is being paid to their patrons. New centers like the CRA and the CSI will help people learn about and gain access to the new information technologies that have come to be an integral part of intellectual endeavor. ☸



Staff member and patron at Mac terminals in the CSI.

Fondren Forty

March 18, 1989



Mary Lou Margrave, Fondren Forty chairman.



Pam Lovett displays sign for an unusual live-auction item.

Where under a single roof can one purchase such exotica as a guided alligator hunt or a Turkish handmade kilim? A performance by the Pipes & Drums of St. Thomas Episcopal School or a Seventy-first Texas Legislature gavel? No, not even at that local shrine to consumerism, the Galleria. These were just a few of the live-auction items available at the ninth annual Fondren Saturday Night, which this year celebrated the fortieth anniversary of Fondren Library. In honor of the occasion, Drs. George Rupp and Samuel Carrington cut two large birthday cakes, and guests were led in English and French renditions of "Happy Birthday."

Besides the live auction, the party once again included a silent auction, a casino, dancing to Bob Kuldell's five-piece combo, and a cocktail buffet. As in the past, proceeds from the event will benefit the Fondren Library Endowment Fund.



George Rupp does the honors. Cakes were donated by the French Gourmet Bakery and Allegro.



Clockwise from upper left:

Fur jackets are modeled for guests.

Guests survey silent-auction items.

Auctioneer Bucky Allshouse conducts the lively bidding.

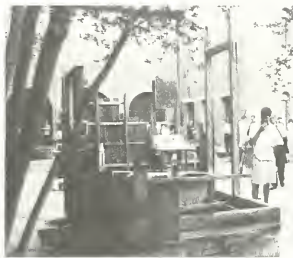
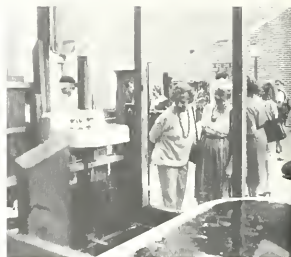
Members of the Pipes & Drums of St. Thomas Episcopal School demonstrate their talents.

Fondren staff members Rita Marsales and Janet Thompson review silent-auction items.



Photos by Gina Walters





Opening of the Student Art Exhibition April 25, 1989



Dear Friends of Fondren Library,

You were extremely generous to help fund the Twenty-Sixth Annual Rice Student Exhibition. The response by the community at the progressive opening was overwhelming. I was told that we have never before had such a good turnout at the student show. The art students were so elated and appreciative that people made the effort to see their work and that they responded to it in such a positive way. Your participation in this event fosters and encourages a creative atmosphere for Rice art students. Many thanks!

Sincerely,
Stella Dobbins, Director
Sewall Art Gallery





Take 'Em Up to 80, 1989, acrylic on canvas, by Karl B. Jensen, winner of the Mavis C. Pitman Memorial Prize.

Student Prizewinner

Karl B. Jensen was awarded the 1989 Mavis C. Pitman Memorial Prize for two paintings, *Take 'Em Up to 80* and *Untitled* (both 1989, acrylic on canvas), which appeared in the Twenty-Sixth Annual Rice Student Exhibition. The event is sponsored by the Friends of Fondren Library and the Arts Committee of the Association of Alumni. A native of Lake Forest, Illinois, Jensen graduated this spring with a bachelor's degree in architecture. He plans to spend the summer painting in Greece, after which he hopes to work in Chicago as an architect. He feels strongly about wanting to continue to paint.

Rice art professor Basilios Poulos included the following statement about Jensen: "Every few semesters a student with energy, single-mindedness, and serious intent comes along and produces paintings that go beyond the expectations of student work. Karl Jensen has done so in my advanced painting classes of fall 1988 and spring 1989. He has produced an astonishing body of work, consisting so far of ten paintings ranging in size from four by six feet to eight by twelve feet. The paintings explore a number of issues dealing with the language of the mark (the artist's hand at work) and the space it occupies. The paintings are full of marvelous invention and wonderful color. Karl has created a world of his own with these very sophisticated paintings. There is no question in my mind of his high achievement."

Ben Anderson Receives TLA Philanthropic Award

April 12, 1989



Mary D. Lankford, chairman of the Awards Committee, presents the TLA Philanthropic Award to Ben Anderson.



Ben Anderson surveys the portion of his collection on exhibit at the TLA convention.

The Texas Library Association at its convention in the George R. Brown Convention Center presented Mr. Ben Anderson with the Philanthropic Award for the donation of his collection, the Benjamin Monroe Anderson Collection on the History of Aeronautics, to the Fondren Library. The most prestigious award given by the TLA, the Philanthropic Award is presented to those who through their support of libraries encourage the same action from others.

In his letter of nomination, Dr. Samuel M. Carrington, university librarian at Fondren Library, stated that Mr. Anderson has long been an active and generous supporter of Rice University, its Fondren Library, and the library's Friends of Fondren. He also serves as a member of the advisory council of the Jesse Jones Library of the Houston Academy of Medicine-Texas Medical Center.

An engineer by profession and a cofounder of Anderson, Greenwood & Company, Mr. Anderson began designing and constructing airplanes early in his career. This professional orientation led him to begin assembling what several scholars have described as one of the most comprehensive and erudite collections on the history of aeronautics in the United States. The focus is on the evolution of the science of aeronautics (nonmilitary) before the Space Age.

Mr. Anderson's primary requirements in the disposition of the collection were that it be readily available to the public in support of studies on the history of aeronautics, that it be securely maintained as a separate, distinct collection and not interfiled in the general collection, and that there be an institutional commitment to sustain its subject growth in the general collection. Rice's Fondren Library agreed to these stipulations and the collection was received in 1987.

We congratulate Mr. Anderson and thank him for his continued support of and interest in Fondren Library.

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The Friends sponsors a gifts and memorials program for Fondren Library that provides its members and the community at large with a way to remember or honor friends and relatives. It also provides Fondren the means to acquire books and collections beyond the reach of its regular budget. All gifts to Fondren through the Friends' gift program complement the library's university subsidy.

Funds donated through the Friends are acknowledged by the library to the donor and to whomever the donor indicates. Gifts can be designated in honor or memory of someone or on the occasion of some signal event such as birthdays, graduation, or promotion. Bookplates are placed in volumes before they become part of the library's permanent collection.

For more information about the Friends' gift program, you may call Gifts and Memorials or the Friends' office (285-5157). Gifts may be sent to Friends of Fondren, Rice University, P.O. Box 1892, Houston, Texas 77251; they qualify as charitable donations.

The Friends and Fondren Library gratefully acknowledge the following gifts, donations to the Friends' fund, and donations of periodicals and other materials to Fondren. All gifts enhance the quality of the library's collections and enable Fondren Library to serve more fully an ever-expanding university and Houston community.

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